Music in Metres

Śatāvadhāni **Dr R. Ganesh**

Music and poetry are twin-sisters in the family of fine-arts. Especially the metrical part of poetry has much in common with music. However, there are some obvious differences between the music of poetry and the art of music as it is. Barring such small and significant differences, one can appreciate the melody of poetry through the earphones of music. Here is an attempt to bring out the intrinsic melody of metres that belong to the world of Indian poetry in general and that of Sanskrit in particular. While doing so, some examples are also culled out from the repertoire of *Yakṣagāna*, a well-known regional traditional theatre of Karnataka, having its lyrics essentially in Kannada.

The word *chandas* in Sanskrit designates the meaning of metre in general, and its etymology shows that it is a technique of concealing blemishes, enriching the beauty, and infusing energy into the art of poetry. Indian Poetics, unlike its western counterpart, accepts both prose and verse as equally competent expressions of poetry. In this sense, metre is not an indispensable entity in poetry; however, it is one of the most desirable qualities of it, as that would be a great entertainer to the lay and the learned alike. Above all, metre acts as a wonderful *vyañjaka-sāmagri* (aspects that nourish the beauty delivered through suggestion), according to the *dhvani* school. Aestheticians like Bhojarāja rightly opine that metre is basically a *śabdālaṅkāra* (embellishment of sound). Added to this basic structural melody reinforced in the metrical rhythm, the conventional *śabdālaṅkāras* like the varieties of *anuprāsa* and *yamaka* appearing throughout the length and breadth of the verses or songs create a world of marvel that impressively communicates the intended mood or emotion, even before the words are comprehended. This is what T. S. Eliot identifies as auditory imagination. Thus, the importance of metre in poetry is unquestionable, especially from the perspective of aesthetics. It is only the vulgar world of utility and propaganda that curbs the employment of metre for want of erudition and understanding.

Metres are majorly classified into two groups – *satāna* and *vitāna*. The former can be set to various *tālas* without hampering the intrinsic melody of the metrical rhythm, as they themselves can be rendered to beats. While the latter, though it has an intrinsic melody and rhythm of the highest order, refrains from moving to the gait of beats. In spite of the high sense of melody and intricate sound-patterns, it stands apart from the usual *tālic* measures. Generally, most of the languages of the world are contended with the former variety of metres. It is only in India, that too in Sanskrit literature, we find both the varieties. Here again the latter is held high, as poetry, a thing to be appreciated more deeply at the level of sense, gets distracted when the former variety dominate the scene. However, in songs they alone reign supreme. The *vitāna* variety of metres that's developed in Sanskrit are freely borrowed by many regional languages of India, along with the *satāna* varieties too. However, the regional languages have developed their own family of *satāna* measures, well echoing the spirit of Sanskrit literature. Accordingly, we have both the *mātrā-jāti* metres and *karṣaṇa-jāti* metres in the regional languages. But, the *varṇā-vṛttas* basically

belong to Sanskrit. It is in this variety we find both *satāna* and *vitāna* patterns. However, the latter are very few in number compared to the vast majority of the former. Only a very great mind that has a keen and deep sense of abstract melody can create a *vitāna* pattern, while the *satāna* patterns are far easier to realise and simpler to conceive. Generally, musicians, whenever they want to sing pure poetry, resort to the *satāna* varieties for obvious reason of *tāla*, one of the foremost aspects of music. By chance if they opt for the *vitāna* ones, often they end up in squeezing or stretching these melodies, which transcend the time-dependent rhythms, to suit their regular and time-tested *tālic* patterns in a monotonous manner, so that the distinct flavour of the *vitāna* metres is completely lost, and they blow the usual conch of timed rhythm, which bulldozes all the charm. Even if at times our musicians attempt the *vitāna* measures without moulding them in the regular *tālic* patterns, sing them in such a way that they go unidentifiable, as if they are prose passages. It is something like an entirely *anibaddha sāhitya* that is being rendered in a musical way. This is what most of the *kāvya vācana* artists are doing. This is comparable to pure rendition of *rāga* without any *tāla*. Both these approaches miserably fail to extract the intrinsic metrical melody of *vitāna* measures. It is only an approach that can feel and understand the innate *gati-vilāsa* i.e. the grandeur of gait unique to such metres, and sing as per the rules of *yati-sthāna* i.e. position of the caesura, along with a complete hold over the literary beauty of the chosen composition.

The usual *satāna* metres have beats like *triśra* (3+3), *caturaśra* (4+4), *miśra* (3+4), *khaṇḍa* (5+5), and rarely *saṅkīrṇa* (4+5). In the *triśra* and *caturaśra* groups, we also have sub-varieties like *santulita-drutāvarta* (2+4 / 4+2) and *santulita–madhyāvarta* (3+5 / 5+3) respectively. As told earlier, Sanskrit too, like many other languages, has maximum number of *satāna* metres. Here, the most popular in the category of *triśra gati* are *devaramyā, pramāṇikā, cārucāmara* and *pañcacāmara,* while *bhāvaramyā, dodhaka, toṭaka, vanamañjarī, haṃsagati* etc. fall into the family of *caturaśra gati*. Metres like *Haranartana*, also known as *Mallikāmālā* or *Mattakokila*, and *Tarala* obey the rhythm of *miśra gati*, while, measures like *Sragviṇī, Bhujaṅgaprayātā, Indunandana, Aśvadhāṭi, Śambhunaṭana* etc., find their place in the *khaṇḍa gati* variety. It is only the metre *Indravajra* that follows the *saṅkīrṇa* pattern, that too in the converse manner, termed as *vilōma-saṅkīrṇa* in common musical parlance. Metres like *Tanumadhyā* and *Kariṇī* dance to the rhythm of *santulita-drutāvarta*, while metres like *Rathoddhata, Svāgata, Mañjubhāṣiṇī* and *Kalahamsa* identify themselves with the *santulita–madhyāvarta gati*. All these are essentially *mātric* metres in totality, where every *laghu* or *guru* – the short and long syllables – are uttered as they are, and even either in recitation or singing, follow the same rule. But this is not so in the case of *karṣaṇa* class of metres. Here, the *gurus* and *laghus* are arranged in different groups termed as *rati, kāma* and *bāṇa* (according to Sanskrit sources) or *brahma, viṣṇu* and *rudra* (as per Kannada sources), or *indra, sūrya* and *candra* (according to Telugu sources), so that they follow the same *triśra, caturaśra, miśra* and *khaṇḍa* varieties. But the beauty here lies with the unique feature of *karṣaṇa* or elongation, so that much of the music that could be infused while singing is latently present in the composition itself. Thus, unlike the *varṇa-vṛttas* and *mātrā-jātis*, these *karṣaṇa* measures, often called as *trimūrti-gaṇīya*, never have a *pāṭhya-rūpa* (recitation form). They only have they *geya-rūpa* (musical form). Even the basic metres of Tamil and Malayalam, depending

on the units like *aśai* and *śīr* follow the above system in essence. Thus, all these *mātrā-jātis* and *karṣaṇa-jātis* falling into the superset of *vitāna* metres ultimately take the form of songs that are set to popular and basic *tālās like ēka, ādi, caturaśratriputa, rūpaka, miśracāpu, triśratriputa, khaṇḍacāpu, jhampa* etc.

As the *satāna* metres are very common and easily identifiable, we are not going to greater details about them. However, we shall touch upon one sub-variety, the *santulita–madhyāvarta* to illustrate the sheer variety that it can afford to. Here are a few examples:

Rathoddhatā –

अङ्गुलीभिरिव केशसञ्चयं
संनिगृह्य तिमिरं मरीचिभिः
कुङ्मलीकृतसरोजलोचनं
चुम्बतीव रजनीमुखं शशी ॥

Here, though the syllables follow a strict *guru-laghu* pattern of *nā-na-nā-na-na-na-nā-na-nā-na-nā*, we have an intrinsic *mātric* measure of 3+5+3+5, and this is very obvious in the rendition itself. By such *madhyāvarta-gati*, the monotonic mere *caturmātrā-gati* is avoided to a great extent.

Mañjubhāṣiṇī –

पिचुमन्दयोषिदनुरागरञ्जनं
गजभुक्तिपूरुषगृहस्थगञ्जनम्।
परमादिदम्पतिपवित्रजीवन-
स्मरणोरुकारणमिहात्मभावनम्॥

Except for the first two syllables, the rest is absolutely same as *Rathoddhatā*. But the beauty here lies with the first two syllables itself. Any musically tuned ear can notice the difference in rhythms between *Rathoddhatā* and *Mañjubhāṣiṇī*. The former starts with a *sama* beat, while the latter is of *viśama*. Thus the *graha* or the take-off of the latter is distinctly gripping and leaping. This is a very welcoming classical feature too in music.

Svāgatā –

नाक्षराणि पठता किमपाठि
प्रस्मृतः किमथ वा पठितोऽपि ।
इत्थमर्थिजनसंशयदोला-
खेलनं खलु चकार नकारः ।।

Barring the second half, this metre resembles *Rathoddhatā* to a great extent. While the first half is of *santulita–madhyāvarta-gati*, the second one is a plain *caturmātrā gati*. Hence, in contrast with *Rathoddhatā, Svāgatā* falls short of enchanting leaps and curvilinear loops.

Kalahamsa is similar to *Svāgatā* except for the additional two *laghu*s at the beginning of every foot. Thus, it is a counterpart of *Mañjubhāṣiṇī*. Here again, but for the *viśama-graha,* an added beauty, everything else is similar to *Svāgatā*.

Mallikāmālā –

अर्धरेचितबाहुदोहदवर्धमानमनोज्ञता-
स्वर्धुनीकलहंसिकागलमर्दितच्छलवालकम् ।
पादभेदसमस्तक्लमविषादमस्तकमदनो-
त्सादनं भज बाधनं त्यज साधनं व्रज माधनम् ।।

This is a well-known *miśra-gati* metre, strictly following the *guru-laghu* pattern of *nā-na-nā-na-na-nā-na-nā-na-na-nā-na-nā-na-na-nā-na-nā*, and yet it can be represented as a *mātric* measure of 3+4+3+4+3+4+5. But, the seeming monotony of this metre is broken heartily by an intelligent placement of *yati*, so as to give a twist in the rhythm itself, leading to a *viśama-graha* in the second half of the foot. This is illustrated in the example itself. While the first line (अर्धरेचित-बाहुदोहद-वर्धमानमनोज्ञता) has a simple monotonic rhythm of *miśra gati*, the second one (स्वर्धुनीकल-हंसिका । गल-मर्दितच्छलवालकम्), by following the *yati*, has a beautiful twist.

Pañcacāmaram –

स्खलत्फणावलीतले वलन्निजाङ्घ्रिनर्तनं
गिलद्भवप्रभाविते ललद्रसाभवर्तनम् ।
भुजान्तरे स्रजान्तरे निदर्शितं प्रदर्शितं
नटत्कटीतटीकुटीवधूटिकानुटीकितम् ।।

Though this is a very simple and plain *triśra gati* (*na-nā-na-nā-na-nā-na-nā-na-nā na-nā-na-nā-na-nā*) metre, as opposed to its nearest cousin *Cārucāmaram* (*nā-na-nā-na-nā-na-nā-na-nā na-nā-na-nā-na-nā-na-nā*), it has an arresting beginning with the *viśama-graha* due to the presence of a *laghu*. This one small change constantly repeats as a value-addition at the beginning of every cycle in all the feet, so that a distinct leaping movement is accomplished, as opposed to a monotonous, linear fast-pace in *Cārucāmaram*.

Āryā –

Now we shall move on to the *satāna* metres belonging to the *mātrā-jāti* class, which invariably follows the *tālic* patterns that have been enumerated earlier. Here, the *Āryā* varieties dominate the scene. *Āryā, Gītī, Āryā-gītī* and *Upa-gītī* are the main measures which are frequently used in poetry. However, it is the first two that are much exploited by Sanskrit poets, while the

third, in the name of *skandhaka*, has gone into the Prakrit literature, and the same, termed as *kanda (skandhaka > khanda-a > kanda)* found a great place in Kannada and Telugu languages. Barring the number of *mātrās* in the even lines, all these metres are very similar. However, due to their complete or incomplete endings in such lines, owing to the saturated or unsaturated *gaṇas*, they have a marked change in the concluding portions, which bear a distinctly different flavour, as far as the music is concerned. Except *Āryā-gītī*, the rest have an incomplete ending in the even lines, leading to a musical completion resulting in elongated melody. Even here, the only dissimilar metre is *Āryā*, as its even lines are marked with a difference in the number of *mātrās*. While the *Upa-gītī* and *Gītī*, due to their identicality in even lines, have a harmonious conclusion. But, the intrinsic twist within the even lines, due to the existence of an incomplete *gaṇa*, *Upa-gītī* lacks a smooth conclusion, while the *Gītī*, owing to its incomplete *gaṇa* placed at the fag end of even lines, emerges as a measure with normalised ending. *Āryā-gītī*, in spite of having no incomplete *gaṇa* in any of its feet, lacks an independent musical conclusion - smooth or rough - turns out to be a stiff and compact measure. However, the *gaṇa-parivṛtti* or internal phase-shifts within the *gaṇas* in *Āryā-gītī* create the magic of a complete cycle of pure *caturaśra*, and strikingly beautiful *santulita-drutāvarta-gatis*, without any break. Thus, all these four varieties have their own marked beauties and limitations. Here are a few examples to illustrate the melody of these:

अधिकाञ्चितमणिकाञ्चन-
काञ्चीमधिकाञ्चि काञ्चिदद्राक्षम् ।
अवनतजनानुकम्पां
अनुकम्पाकूलमस्मदनुकूलाम् ।।

This is a *Gītī* culled out from *Mūkapañcaśatī*. Here, one can notice the exuberant alliterations ending up in many *yamakas*. These add to the intrinsic melody of the metre to say the least. Even the *ja-gaṇa* in the third line has reinforced a peculiar twist, which can be treated in either way, so as to mar or enhance the musical quality. But, such a doubt cannot arise in the following verse taken from the same work.

परया काञ्चीपुरया पर्वतपर्यायपीनकुचभरया ।
परतन्त्रा वयमनया पङ्कजसब्रह्मचारिलोचनया ।।

Here, the finesse of the verse is ably supported by the alliterations, again finding their structure in many types of *śabdālaṅkāras,* falling into the main category of *anuprāsa*. However, a greater smoothness and symmetry are achieved mainly due to the optimum use of *ja-gaṇa*.

Similar effect can be realised in the following verse taken from *Śyāmalānavaratnamālikā*.

सरिगमपधनिरतां तां वीणासङ्क्रान्तकान्तहस्ताम् ।
शान्तां मृदुलस्वान्तां स्तनभरतान्तां नमामि शिवकान्ताम् ।।

Here it is needless to say that the verbal melody has vocally contributed to the intrinsic melody of metre to a great extent.

We may wind-up this section with two examples of *Āryā* drawn from *Alaṅkāramaṇihāra* and *Rasagaṅgādhara* respectively. Here again, we can happily identify the verbal melody competing with that of the metrical, so as to result in a total musical enrichment, aiding rasa. Even an untrained ear can notice the twist - unwelcoming to my ear at least - in the last lines of both verses, which is of course the very nature of the said metre. But, none can ignore its marked existence, which may as well be exploited in an aesthetic way when the situations demand.

निन्दतु वा नन्दतु वा मन्दमनीषा निशाम्य कृतिमेताम् ।
हर्षं वामर्षं वा सर्षमात्रमपि नैव विन्देम ।।
उपनिषदः परिपीता गीतामतिरथपथं नीता ।
तदपि न हा विधुवदना मानससदनाद्बहिर्याति ।।

Now we shall attend to the melodies of *vitāna* or *laya-rahita* metres, belonging to the category of *varṇavṛttas*. The melodic-pattern of these metres is beyond the scope of any *tāla*. The word rhythm is rather an over-inclusive term, as it designates the aspects of both *satāna* and *vitāna* measures in Prosody. However, due to the paucity of technical terms in English, we are compelled to use the same. Thus, the metrical melody of the *vitāna-vṛttas,* is something comparable to the musical quality of mere *rāgālāpa* or melody in the *anibaddha* i.e. the "unstructured" form, as compared to the regular musical compositions, which are essentially set to different *tālas*. It is very difficult and equally interesting, and above all - extremely rewarding - to understand and expound the secret of these metres w.r.t. their melodic patterns. Any agreeable theory in this direction would be a hypothesis at the most. However, even such a small increment in progress is a commendable advancement in the area of metrical aesthetics. The placement of *yati* or caesura plays a very vital role in deciding the total rhythmic structure of these metres. *Yati*, according to Sanskrit prosody, is the meeting point of two different *gati*s. Here, the word *gati* should never be mistaken for the usual *tālic* beats like the *triśra*, *miśra*, *caturaśra* etc. The *gati*s involved in these *vitāna* measures are based on the patterns of *guru*s and *laghu*s, irrespective of their *tālic* beats. There are mainly three types of *gati*s *-guru-pradhāna*, *laghu-pradhāna* and *guru-laghu-miśra*. *Yati* is always due to any of these *gati*s meeting together. If a metre has only one type of *gati* throughout its feet, it perhaps has no *yati*. While, the metres having two or three *gati*s - at the most - within a foot, will naturally have one or two *yati*s within; and of course, at the end of every line an invariable *yati* will always be present, irrespective of the *gati*s. If a foot carries more than three *yati*s including the one at the end, then it would eventually end up in the breaking of a foot. Thus, the metre will no longer be the same. The aesthetic possibility of the *yati*s within a foot cannot be more than two. This means - only three set of *gati*s at the most can occur in any foot. To make this possible, a metre must have strikingly different arrangement of *guru*s and *laghu*s within its feet. Usually, any language will have its metrical varieties arising out of the natural rhythm of it. Thus, most of the general purpose or all-round metres will always have a simple rhythm of *guru-laghu-miśra-gati*. This means having one or no *yati* within a foot. But the case of special-purpose metres is quite different. Here, the rhythm pattern will not be simple, so as to suit with that of the language in all its naturalness. Hence, the *guru-laghu* patterns mostly

fall into the category of a mixture of all the three possibilities. This will eventually increase the number of *yati*s. Owing to such a design, the total structure of the metre becomes a challenge to any poet in general, and he may have to resort to a constrainted type of construction while handling such measures. In spite of this obvious impediment handling these metres, strikingness of the rhythm is always a greater temptation, owing to its higher reward in the sense of aesthetic appeal. That is why many medieval masters in Sanskrit resort to such measures. This is a hallmark of their prowess in the skilful art of versification too.

Śikhariṇī –

As an example to this, here is a masterly metre *Śikhariṇī*, which has two *yati*s within a foot. It is said that this metre has *yati*s after the sixth and twelfth/thirteenth syllable, along with the usual one at the end. Though in the present example, the second *yati* is placed after the thirteenth syllable, its aesthetic possibility would have better if it were to be after the twelfth. However, both are in practice. One can clearly notice the *guru-pradhāna*, *laghu-pradhāna* and *guru-laghu-miśra gati*s falling one after the other in succession in this metre. This orderliness has its own charm. Especially, the take-off with one *laghu* followed by five *guru*s suggests the aptness of the name of the metre *Śikhariṇī* too. This, followed by the five *laghu*s and a *guru* wonderfully suggest the valley beside the peak, and the final *miśra-gati* would resonate the feel of a plain land. Thus, the total course of uphill and downhill tasks are complete in it.

This verse from *Śivānandalaharī* illustrates the unfailing charm of this metre, along with its alliterations. If proper care is taken, this metre can also be rendered in *miśra-gati*, without marring the lyrical beauty. However, the original flavour of the *laya-rahita* melody will be lost.

त्रयीवेद्यं हृद्यं त्रिपुरहरमाद्यं त्रिनयनं
जटाभारोदारं चलदुरगहारं मृगधरम् ।
महादेवं देवं मयि सदयभावं पशुपतिं
चिदालम्बं साम्बं शिवमतिविडम्बं हृदि भजे ।।

Hariṇī –

This is a very close cousin of *Śikhariṇī*. One can easily notice that *Hariṇī* is almost a jumbled *Śikhariṇī*. In spite of such seeming similarity, the rhythm of it is strikingly different. *Śikhariṇī* is a very grave and introvert metre starting with a *vilamba-gati* and then leading to a *druta-gati*, while *Hariṇī* is a jubilant, extrovert measure, with a take-off in *druta*, leading to *vilamba*. However, both conclude in *miśra-gati*. Such an interchange in *gati*s is the real secret behind their astounding difference. Like *Śikhariṇī*, *Hariṇī* too is a sharp *laya-rahita* metre, never compromising for any *tālic* patterns. Especially, the tail-end of it having a pattern of two *ja- gaṇas* concluding with a *guru* ring an unmistakable stroke of *muktāya*, which can only be compared to a brilliant and cascading beats on a mṛdaṅgam. Such a finale is well-propelled by the previous four *gurus* that appear after the first *yati-sthānam*, recollecting the impact of an open-beat of forceful

caturaśra-gati on the pakhavāj. This pair of two *gurus* has an arresting attraction for indulging with any sort of *śabdālaṅkāra*.

चकितहरिणीप्रेक्षा लाक्षारुणाङ्घ्रिसरोरुहा
चकति नटने मग्नाऽभग्नाशया हरते दृशः।
सपदि परमाकारा मारास्त्रमालिकयान्विता
मणति मृदुमाधुर्या चर्याचमत्कृतचेतना ॥

In the world of *varṇa-vṛttas*, *Śālinī*, *Mālinī*, *Mandākrāntā* and *Sragdharā* are too well-known and belong to a single family. In them, one can see an evolution too. *Śālinī*, indisputably the oldest, finds its roots in the vedic *Triṣṭup*, while the rest are more or less its timely extensions. However, as one can feel the rhythm of *Śālinī* and *Mandākrāntā* in *Sragdharā* itself at places, here we have confined our analysis only to *Mālinī* and *Sragdharā*. Both these metres are typical examples of *laya-rahita* varieties having pronounced *yatis*. Due to such a feature, they can only be handled by an adept poet who is capable of creating his own vocabulary. Though *Mālinī* and *Sragdharā* have many similarities, the latter, due to its *vilamba-gati* in the opening in the form of seven syllables, where only one is a *laghu*, scores over the former in terms of loftiness, profundity and gravity. *Mālinī*, opening with an unbroken succession of six *laghus* concluding happily with two *gurus*, has a marked sense of softness and swiftness, sweetness and soberness. Such a pattern of *laghus* is also seen in *Sragdharā*; but it has a definite reminiscence of the bombastic take-off, and thus makes it not so gentle. Only swiftness can be felt in it. However, both these metres have the same conclusion. In the words of Abhinavagupta, it is almost a sin to sing *Sragdharā*, as it always shines well while chanting. This is obviously because of its vedic origin that is established through *Śālinī*. But, *Mālinī* can carry good music with it, as its opening phrase of *laghus* often creates a lilting combination of *triśra* and *caturaśra gatis*, leading to *santulita-drutāvarta-gati* too. This is well contrasted by the concluding *vilamba-gati* of dominating *gurus* falling into the pattern of *khaṇḍa-gati* in terms of beats. Identical patterns of *gaṇas* appearing at the *yati-sthānas* tempt any poet to indulge in fabricating varieties of *śabdālaṅkāras*.

***Mālinī* –**

गलितमदमयूरा हंससंस्कारसारा
विमलविधुविहारा सुप्रसन्नार्घनीरा।
हरिदुपवनपारा गोकुलानन्दपूरा
सरति शरदुदारा विश्ववात्सल्यधारा॥

***Sragdharā* –**

ब्रह्माण्डक्षत्रदण्डस्त्रिभुवनभवनाम्भोरुहोनालदण्डः
क्षोणीनौकूपदण्डः स्त्रवदमरसरित्पट्टिकाकेतुदण्डः ।
ज्योतिश्चक्राक्षदण्डस्त्रिभुवनविजयस्तम्भदण्डोङ्घ्रिदण्डश्-
श्रेयस्त्रैविक्रमस्ते वितरतु विबुधद्वेषिणां कालदण्डः ।।

In the world of *vitāna* measures, four are very prominent, and find their use in abundance. Of them, *Vasantatilakā* and *Śārdūlavikrīḍitam* are the cherished two. The remaining are of course *Śloka* and *Upajāti*. The possibilities of *Śloka* are far more when compared with any other measures, and it deserves an independent treatment. Hence, we refrain from doing so. The *Upajāti* metre – a combination of *Indravajrā* and *Upendravajrā* in different proportions – sounds like a rhythm of *viloma-saṅkīrṇa-gati*, in spite of its supposed *laya-rahita* category. However, all these four metres fall into a single family of *madhya-gati-varṇa-vṛttas* having a weak or no *yati*. Therefore, they can easily be managed with any existing vocabulary.

Vasantatilakā –

Coming to *Vasantatilakā*, one of the finest creations in the prosodic world of Sanskrit, is a *niryati* metre that can never be aesthetically adopted to any *tāla*. However, if we closely observe the pattern of *gurus* and *laghus* in it, we can identify a very intelligent manner of arrangement that in spite of its *satānatā*, has ceased to be so. If we start counting the *matrās* and arrange them in the form of the regular *gaṇas*, we can identify an inversion of *miśra-gati* in the beginning, which is followed by the regular one in two successions. Such an inversion, often identified as *viloma-chāpu* in music, has created the marvel of *Vasantatilakā* as a *laya-rahita* metre.

चञ्चद्भुजभ्रमितचण्डगदाभिघात-
सञ्चूर्णितोरुयुगलस्य सुयोधनस्य ।
स्त्यानावनद्धघनशोणितशोणपाणि-
रुत्तंसयिष्यति कचांस्तव देवी भीमः ।।

Śārdūlavikrīḍitam –

This is perhaps the most sublime metre in the prosodic world of Indian poetry. Though it has a *madhya-gati* throughout, never falls prey to monotony, as there are hearty changes here and there. Especially the last seven syllables that emerge as an epigrammatic metrical phrase after the modest but assertive *yati* steal the show. While the first half serves as a profound prologue to this invincible conclusion. *Śārdūlavikrīḍitam* can never tolerate any sort of *tālic* mischief. However, it would submit itself to any sort of majestic rendition that is essentially *vitālic*. Recitation of *Śārdūlavikrīḍitam* can no way fall short of the rendition of any sort of *ghana-rāga*.

क्षुत्क्षामोऽपि जराकृशोऽपि शिथिलप्रायोऽपि कष्टां दशा-
मापन्नोऽपि विपन्नदीधितिरपि प्राणेषु नश्यत्स्वपि ।
मत्तेभेन्द्रविभिन्नकुम्भपिशितग्रासैकबद्धस्पृहः
किं जीर्णं तृणमत्ति मानमहतामग्रेसरः केसरी ।।

Pṛthvī –

Pṛthvī is yet another *laya-rahita* metre, having the number of syllables as *Śikhariṇī*. But, the rhythm-pattern is entirely different. It is supposed to have almost similar *gatis* on either side

of the single *yati* in a foot. In this case, there should not be a *yati* at all, as the *gati* is almost the same. But, the discrepancy of such a uniform *gati* in a section that is quite close to the *yati*, makes it happen. Again, the distribution of *gurus* and *laghus* in this *miśra-gati* is done in such a way that there is an unfailing leap at every instance. Such sweet jumps in the whole course of *Pṛthvī* has naturally graduated it to the level of a dancing metre that is not essentially *tālic*. This is a marked achievement, as we all know that arresting dance, without any pronounced beats, is quite a rarity. This is a privilege that masters alone can afford. Such a perspective can better drive home the speciality of *Pṛthvī* as a special-purpose metre.

स्मृतापि तरुणातपं करुणया हरन्ति नृणा-
मभङ्गुरतनुत्विषां वलयितां शतैर्विद्युताम् ।
कलिन्दगिरिनन्दिनीतटसुरद्रुमालम्बिनी
मदीय मतिचुम्बिनी भवतु कापि कादम्बिनी ।

Viyoginī –

Coming to a metre like *Viyoginī*, which falls under the category of *ardha-sama-vṛttas*, though they seem to follow the pattern of *vitāna* measures, have an intrinsic melody more akin to that of *satāna*. That's why it has a distinct *gati* that can easily be set to *eka* or *ādi-tāla*. In spite of having taken such liberties, much of its intrinsic melody will not be lost. However, singing it without the constraint of any *tāla*, has its own appeal.

नखलीनखलीनलीलया नमयन्नुन्नमयन्नवं हयम् ।
निरगादुरगारिरंहसा पुरगारुत्मतगोपुराद्बहिः ।।

A *guru* at the end of every foot in this metre would generate the metre *Aupacchandasikā*. All the analysis that has been done w.r.t. *Viyoginī* will equally hold good to this measure too. However, the extra *guru* at the end has its own sustained melody in case of a *vitāna* rendition.

यवनी नवनीतकोमलाङ्गी शयनीये यदि नीयते कदाचित्
अवनीतलमेव साधु मन्ये न वनी माधवनीविनोदहेतुः ।।

Puṣpitāgrā –

If the third *guru* of *Aupacchandasikā* in every foot of it is replaced by two *laghus*, so that the total time-span is maintained constant in spite of such a change, would generate the metre *Puṣpitāgrā*. This naturally has a swifter flow due to the dominating number of *laghus* in the first half of every line, and would generate a brilliant take-off, as against the sober and moderate speed of *Aupacchandasikā*. But for this, the total rhythmic effect in terms of *satāna gati* remains the same. Thus, it is needless to say that the *tālic* analysis applied to it would hold good to *Puṣpitāgrā* too.

रुचिरसुमफलप्रसूतिभूतिच्युतिभरभूरुहयुग्मकं तथापि।
भवति वनवधूपरिष्क्रियार्थं तदुदितसन्ततितन्तुपोषणार्थम् ॥

***Drutavilambita* –**

In this sober but charming metre, we have a *mātric* mannerism within the prescribed *varṇa-gaṇas* (*na-bha-bha-ra*) that every foot of it should have. Hence, we see a smooth flow of 3+4+4+5, suggesting units of *miśra* and *saṅkīrṇa* – one each in every line. This is a very unique combination; for, getting any *gati* registered in the mind, we need a minimum of two identical *gaṇas*. But here, the case is different: Before the registering of a *satāna gati*, another unit of a different *gati* appears. This should naturally mar the melody of the metre. But as a pleasant surprise, this is not happening. Such an anomaly perhaps is because of the unregistering nature of the *gatis* itself! As no great expectation is set in the minds of the listeners due to the placement of a single *miśra-gati* unit followed by a *saṅkīrṇa-gati* unit, the total metrical rhythm of every foot is well restored. But, when the same line is set to *tāla*, it would faithfully follow either *eka* or *ādi*, without much ado. Here is an example from Bharavi's *Kirātārjunīyam*.

पृथुकदम्बकदम्बकराजितं
ग्रथितमालतमालवनाकुलम् ।
लवतुषारतुषारजलश्च्युतं
धृतसदानसदाननदन्तिनम् ।।

Metres like *Viyoginī*, *Aupacchandasikā*, *Puṣpitāgrā*, *Aparavaktra* (elimination of the last *guru* of *Puṣpitāgrā* will result in this) and *Drutavilambita*, having a closer affinity towards *mātrā-jātis*, in spite of their supposed basis in *varṇa-vṛttas*, act in both the ways, something similar to the concept of *graha-bheda* in music. Thus, they steal the show in the lore of metrical melody by imbibing the best of both the worlds. As they have identical *gaṇas*, though for a short span in every foot, can easily accommodate beautiful alliterations, leading to varieties of *yamakas*. This again enriches the mellifluous nature of these metres. All these measures basically falling into the pattern of *Madhya-gati*, in terms of the mixture of *guru* and *laghus*, never get entrapped by any sort of *yati*. Such a feature would naturally accommodate much of the existing linguistic vocabulary into the fold of these metres. To put it another way, any *Madhya-gati* metre having a weak *yati* or no *yati*, would naturally act more malleable in terms of versification i.e. the *siddha-padas* of any language would suffice to handle them as against the *yati-prabala* metres which often demand a rich vocabulary of *sādhya-padas*. These features would enable them to accommodate for many permutations and combinations w.r.t the *yamakas*.

Now we shall have a peep into the world of songs that are essentially structured in *mātrā-jāti, trimūrti-gaṇīya* metres. Here, the measures that are popular in Kannada *Yakṣagānas* are cited as examples, due to their innumerable possibilities in generating lilting rhythms. Unlike the loose structure of metre, in the case of many of the songs that are in the form of *kṛtis, padams, jāvaḷis, darus, devaranāmās, tevārams, prabandhas* etc., these *Yakṣagānic* compositions have a greater regularity coupled with variety in their metrical structure. Added to this, the indispensable nature of rhyming positions in the form of *ādi, antya khaṇḍa* and *anuprāsas*, ably aided by the rhythmic

tricks such as: *varaṇa, atīta, anāgata, padagarbha, gaṇaparivṛtti, muḍi, vaḍi, padmagaṇa, pluta* etc., create a galaxy of melodic colours. In spite of the basic, simple *tālic* rhythms such as *ādi, rūpaka, miśra-chāpu* and *khaṇḍa-chāpu* varieties, these *Yakṣagānic* measures have a lasting impact of variety and veracity in terms of dancing melodies. Even the length of a foot (*pāda*) essentially based on the number of *gaṇas*, plays an important role in harbouring the metrical melody. Above all, the judicious mixture of *mātrā-jāti* and *trimūrti-gaṇīya* patterns within the song – mostly as two distinct units – creates an amazing rhythmic symphony of flexible and gripping successions in such a way that the melody of *rāga* and majesty of *laya* are brought at once in any song as a singular unit. It is so unfortunate that words would fail to explain such an effect when the examples are visually presented and not sung to the intended rhythm. However, a trained mind in both music and metre can unfailingly notice the inbuilt melody from the mere words presented here. As the *Yakṣagānic* songs are usually framed as *nibiḍa-bandhas*, in contrast with the *śithila-bandhas* present in the usual lyrics of any song that is in the present system of classical music, mere recitation itself would reveal the metrical melody of them. Thus, the intrinsic music of these songs owe much to their lyricist than the music composer. In this sense, an adept *Yakṣagāna* poet is also an accomplished musician to a great extent. This would reveal the true relationship between music and prosody as well.

Here are a few examples from my own *Yakṣagānic* compositions, which would ably reveal the aforementioned observations:

Trimūrti-gaṇīya-bandha set to *miśra-cāpu tāla*:

माटवनें गेय्दनो - पाटवदिन्द
बेटवनें तुय्दनो ।
आटदे मनविल्ल ऊटदे रसविल्ल
चाटुचर्येय नल्ल नाटि निन्दिहनल्ल ।।

Mātrā-bandha set to *eka-tāla*:

इरुळायितु कन्द - चन्द
मरळेन्नानन्द ।
मलगेन्नय मणि - बलुभाग्यद गणि
ओलुमेय अरगिणि बलुमेय माणि ।।

Trimūrti-gaṇīya-bandha (first half) and *Mātrā-bandha* (second half) set to *miśra-cāpu tāla*:

आलिपुदेन्नाय मात - प्रीत
सोलिसितेन्ननी हरिण - रमण
बाल बानिन बालशशिगवलीलेयिं करकीलिसिदवोलु
तेलुतिरुवी चित्तचातकदालपनकरेवुदु कृपामृत

Trimūrti-gaṇīya-bandha (lines one and two) and *Mātrā-bandha* (lines three and four) set to *miśra-cāpu tāla*, *Mātrā-bandha* set to *eka-tāla* (lines five and six):

ह्रतिरियुत बन्दळु - विनीते
सीते सगुणपूते - सुजाते ।
मातनाडुत मलरुगळोडने
सोतुगेल्लुत सारिकेयोडने ।
विनोल्लमालेय विनोदशीलेयु
मनोऽनुरागदे कोदलु बालेयु ।।

Completely in *Mātrā-bandha* set to *ēka-tāla*. The last two lines are in the second speed. We can also notice the master-stroke of *pluta* in the beginning of the first three line.

अंकेऽ तप्पुविरेतके - निश्शङ्के ।
कोङ्कुऽ कोरिकेयेतके ।
मङ्कुऽ बूदिय तूरि - डोङ्कुऽमातनु सारि
शङ्करवैरिकळङ्के बारि वि-
शङ्कटमारकपङ्के सेरि

Trimūrti-gaṇīya-triśra-gati-bandha set to *rūpaka-tāla*. In the last two lines, the *varaṇa* in the words *lole* and *pūrā* have brought a distinct twist in the rhythm.

बागिलल्ले निन्देयेके बालिकामणि - मै
बागुतल्ले सन्देयेके सुन्दरीमणि ।
देवना मदनारिया संभावनाबुद्धि - सं -
जीवनं दल् नम्मोळदरि तीविती सिद्धि ।
जारि तोळिं दारि मीरि सागलेतके - लोले! नीगलेतके
एल्लकोन्दे एम्बद्वैतं सल्लबेडवे - पूरा गेल्लबेडवे?

Mātrā-bandha-caturaśra-gati set to *ēka-tāla*. Especially the half-speed in the phrases *madhusadana* and *madhumathana* have brought a welcoming contrast to the swift movement in the first half.

मनसोल्तेनो नवमदन - मधुसदन
जनजीवनविधुवदन - मधुमथन
निन्नी रूपद षद्दके सं -
पन्निसलेन्निं सप्तपदि
होन्नागदे नन्नी जीवनसुम
चेन्नागदे निन्नी यौवनवममा

Mātrā-bandha-caturaśra-gati set to *eka-tāla*. Here, the *pada-garbha* in the phrase *anurāgada* has a gripping beauty as far as the rhythm is concerned, while the *muḍi* as an *ūna-gaṇa* in the three lines is well contrasted by the third line which has complete *gaṇas*.

रागद् रन्धन रुचियाय्तु -अनु
रागद् बन्धन बिगियाय्तु ।
नागनर्तनके भोगवर्तनके
भागियागे नी सोगसाय्तु ।।

Trimūrti-gaṇīya-bandha (first half) and *Mātrā-bandha* (second half) set to *miśra-cāpu tāla*. In the last line, the words are set in such a skilful manner that they simultaneously adopt themselves to both the *miśra* and *caturaśra gatis*.

एनी शरत्संभ्रम - रसागम-
वेनी मनोविभ्रम
कळेगोण्ड कञ्जातकल्हारसङ्गदि
सुळिव हंसिय हागे यौवन
होळेव तुम्बिय हागे जीवन
होय्दाडिदे - तुय्दाडिदे - सुय्दाडि - पोय्दाडिदेऽऽ

Mātrā-bandha set to *khaṇḍa-cāpu-tāla*. The *ūna-gaṇas* at the end of every line have created an arresting sense of rhythm, suggesting the firm and formidable nature of the character (the huntress Citrāṅgadā) described in the song.

चित्राङ्गदादेवि धुत्तेन्दु बन्दळ् - वि -
चित्रायुतालङ्कृतिस्फूर्ति सन्दळ् ।
सिङ्गवं सदेदु सारङ्गवं पोरेदु
कोलवं सिगिदु शार्दूलवं जरिदु ।
मङ्गवं मुरिदु मातङ्गवं मेरेदु
व्यालवं बिगिदु मार्जालवं तोरेदु ।।

To conclude, music in metres is an engrossing subject in itself and needs a greater attention from the side of musicians as well as poets. This would certainly bring out rewarding results so as to create better musical compositions leading to greater aesthetic appeal. Especially in the world of applied music like films, theatre, and folklore, such innovations would better equip the artists and create an overall positive effect. As the study in this field of learning still remains unexplored, the present author, with all humility invites the attention of those who are either way equipped.

सोऽयं कल्पतरूपमानमहिमा भोग्योऽस्तु भव्यात्मनाम् ।

Karnataka *Yakṣagāna* and *Kuchipuḍi*:

A brief study of both traditions in their presentation of mythological stories

Veena Murthy Vijay

[This study (an on-going research project of the author) is based mainly on the knowledge and guidance given by *Ṣatāvadhāni* Dr R Ganesh who has been passionately refining and promoting the art of *Yakṣagāna* in Karnataka.]

Tradition of *Yakṣagāna* in Karnataka

Yakṣagāna, in Karnataka, is a very popular art and this is due to its strong religious background. In the traditions of Karnataka it was and is a very important ritualistic practice to hold an all-night *Yakṣagāna* program by the families. This is done by inviting a certain group of artists called *mēla* who are officially attached to a certain temple and this is called *"Dīpa torisuvudhu"* meaning bringing light. It is said that there will be at least 4 such groups attached to the temple and the shows at the temple will be booked for at least 2 years in the temple. If any family wants a certain day and a certain group they have to book years prior! There are many well-known *mēla*-s like the *Amṛtēśvari mēla, Iḍagunji mēla, Dharmasthala śri manjunāthēśwara kṛpapōṣita Yakṣagāna maṇḍali, Mandarthi.*

A typical *Yakṣagāna* performance

By evening, the *'Abbara Tāḷa'* or the drums are beaten around the village to bring about awareness of the evening's performance at the temple.

After this, as great vibrant beats from the drums fill the air, the *mēla* enters the stage singing *'Svāmi Paraku'*. The *Kodaṅgi-s* dance to this. Then the *Bālagōpāla* group perform *Gaṇēśa Prārthane* for one hour, after which the real story begins. Due to time constraints, many of these traditions are being skipped in present day plays. The *mēla* starts straight with the story after the *Gaṇēśa pūja* in the green room.

There are two seating styles for the orchestra – either standing behind or sitting on a seat called *Haḍi Mañca*. Slowly the music engulfs the atmosphere with eager anticipation while the drums shift from *Jhampe tāla* to *Rūpaka tāla* and playing the cymbals, the *Bhāgavatar* begins the story. There is no *Sūthradhāra* in *Bhaḍagathiṭṭu* as in *Thenkuthiṭṭu*. The *Bhāgavataru* or the main singer plays the role of *Sūthradhāra* also.

To make the show lively, the *mēla* sings lilting tunes like *Chanda Bhāme*, *Namaha Śivāya* and *Hara Hara Śambhō*. The compositions are usually in *Bhāmini Ṣatpadi* or *Vardikha Ṣatpadi* and other meters. The stories are usually from *Bhagvata Purāṇa*. All the characters enter the stage except the character that dies a tragic death.

The story begins with the *Nandi* ślōka – *Indirege Thale Bhagi*. The storyline is sung in *madhyamāvati rāga*. Then for half-an-hour five dancers dance the *Viṣṇu stuthi*. The story continues till morning, ending with a song, *maṅgaḷa*. The group packs and moves to the next village to perform the next day.

Kuchipudi tradition of Andhra Pradesh

Unlike the *Yakṣagāna,* in *Kuchipuḍi* dance drama, the makeup is not as elaborate. Essentially *Kuchipuḍi* dance drama starts with a *pūrvaraṅga* in an elaborate manner. *Pūrvaraṅga* has been in practice in oral tradition, and includes prayer to *Ganēśa,* and *Amba Paraku* then *Jarjara Dhvaja* of Indira. This is called *Uthapana* in *Bharata Śāstra*. A number of verses of prayer and benediction for the successful play are sung. The *Sūthradhāra* offers of flowers or *Puṣpānjali* is made. This is called *Nandi* to delight the Gods. Then there are *ślōka-s* from the *vēdā-s* narrated while the stage is consecrated by the sprinkling of holy water. It is followed by *Raṅga Alankaraṇa* or decoration of stage with coloured powder. Then the dancers enter with incense, offering to the Gods. After this the *dīpa*, with a bunch of fifty eight lights are offered to the *Raṅga Dēvata-* the chief deity of the stage. Formerly the *Jarjara* or the flag staff used to be planted on the stage but sometimes the dancer runs across the stage with the flag staff suggesting driving away the evil forces and then makes a quick exit. After this, the *Gaṇapati prārthana "Tāṇḍava Nṛttya Kari Gajānana'* is done with a mask by a dancer. Traditional prayer to goddess "*Tripura Sundari*" follows. The *"Guru Prārthana"* is recited followed by '*Nāndi Stōtra'* by the *Sūthradhāra* which is somewhat similar to the *Yakṣagāna* style. In *Kuchipudi*, the *Sūthradhāra* sings, wield cymbals, delivers dialogues, impersonates the female role of Mādhavi and also plays the role of *vidūśaka* (joker). He often carries the story further. The *Sūthradhāra* in *Kuchipuḍi* does not change costumes but by his *abhinaya* one can make out the role of a character.

The traditional concept of *abhinaya* in *Kuchipuḍi* is from the text *Nāṭya Śāstra* which adheres to the theory of *rasa*. The *Nātya śāstra* refers to four kinds of *abhinaya* namely; *aṅgika, vācika, āharya, sātvika. Abhinaya* is the synthesis of all these four.

Kuchipuḍi- Aṅgika abhinaya

In *aṅgika abhinaya* essentially the movements of the body are used for expressing emotions to a composition/ mood/ situation. *Nāṭya Śāstra* describes vividly every movement of the body in terms of *aṅga, upāṅga* and *pratyaṅga*. In *Kuchipuḍi* style apart from *aṅga, upāṅga* and *pratyaṅga*, the usage of *hastā-s* (hand gestures) and the *cari bēdhā-s* (foot movements) bring about sculpturesque style into this form. Apart from this, the use of eye, head, neck, eyebrows, shoulders, limbs and other parts of the body is also taken from the *Nāṭya Śāstra.*

Karnataka *Yakṣagāna Aṅgika abhinaya*

We do not find any written documentation on the *aṅgika abhinaya* aspect of Karnataka *Yakṣagāna*. The performers were great scholars and poets and spent all their lives performing;

very little was documented as the technique of *Yakṣagāna*. The artists, scholars and critics have recorded a few nuances of *aṅgika abhinaya*. Though it does not follow methodically *Nāṭya* Śāstra's *nṛtta hasta* and *karaṇa*, it follows the *lōkadarmi* style of movements and *abhinaya hastā-s* and *soushtava* which is very important for any dance style. The narrative and situational meaning brought with combination of abstract movements synchronizing with the rhythm (*tāla, laya*) is the essence of *aṅgika abhinaya*.

The movement of feet - *'hejje', 'maṇḍi'* - *aḍavu*-s are *digina, laaga, kunchittu, salam hejje, giraki, udi,katthari kaalu, jaaru guppe, thirgaasu nade, tha ding gina, kiru hejje, sallam hejje, kiru hejje, kai karana* (hand gestures). All these are the names of some of the steps used in the *Yakṣagāna* mainly in *Baḍagu Tiṭṭu* style. These names may not coincide with the names of *aṅgika abhinaya*, but can definitely show a possibility of certain similarities. The *rēcaka-s* (the movements of the hands and the limbs) are very important in *Yakṣagāna*.

The writer has been studying the *hejje* patterns of *Yakṣagāna* in comparison to the *aḍavu* patterns of *Kuchipuḍi*. Though *Kuchipuḍi* has a vast vocabulary of the *aḍavu* patterns in various *jati-s*, a few modifications to the *Kuchipuḍi* style based on some of the steps (*hejje*) of Karnataka *Yakṣagāna* have been added.

Kuchipudi – *Vācika Abhinaya*

Vācika Abhinaya is very important to this style. Often in dance drama-s of *Kuchipuḍi*, the dancers would enact or render a song and engage in dialogue with *sūtradhāra* (the conductor of the play) also called as the *Sakhi* or Madhavi. The *Sūtradhāra* narrates a glimpse into the story line of the play with a dramatic flavour. In a solo repertoire of *Kuchipuḍi* style, only the lip syncing of vocal music and sometimes a dialogue in *bhāmakalapam* is presented.

In *Vācika Abhinaya* the *Bhāgavatalu* would render *'sīsa padyālu'* and *'kanda padyālu'* during a *Kuchipuḍi Yakṣagāna* or *Bhagavata mēla*. They were great artists and scholars in telugu and sanskrit.

Yakṣagāna artists were trained to enthral the audience by the recitation of lengthy dialogues, *'cūrnika-s'*, *'samvada daruvu-s'*, *'kanda-s'* and *'kandarta-s'* in all three octaves like the *mandra* (lower octave), *madhya* (middle octave), *uchha* or *tīvra* (high octave) in deep and resonant voice.

The inherent *lōkadharmi* style in *Kuchipuḍi* allowed, the artists to render dialogues which were suitable to the situation as a show of their scholarly attributes.

Karnataka *Yakṣagāna* - *Vācika Abhinaya*

Vācika abhinaya is the most important aspect in this style too. The various characters from mythology are portrayed through recitation and rendering of dialogues. The artists have to be proficient not only in dance but also in the art of singing (the special kind of *Yakṣagāna* music). The *maddaḷe* or the drum is played even while the dialogues spoken, the cymbals' called the

jakate are used in between the dialogues. Each character is represented with a voice modulation. In *Yakṣagāna* the singing style is called *'pada'*. The literature or the script is called *'prasaṅga'*. *Kandha* and *vruthantha* are sung by the artists. The *Bhāgavataru* or the singer sings from behind on the stage along with the *maddaḷe*. The voice modulation in singing with dialogue delivery is unique to this style. During the progression of the play the dialogue between the character and *sūtradhāra* is important in weaving the story of the play.

Kuchipuḍi - Āharya Abhinaya

The *āharya abhinaya* in *Kuchipuḍi* is a presentation of a character through costumes along with various stage props based on the particular drama and character. Men would impersonate female characters and adorn beautiful jewellery like the bangles, the necklaces, and most importantly the *jaḍa* or the braid.

In *Kuchipuḍi Yakṣagāna* the costumes were always either for demon kings or Gods. Since the stories were mythological the costumes were rich in its look, long overcoat and an *aṅga vastram* (shawl) consisting of rich silk and *dhōti* was used for kings. Each king's character based on good and evil the crown would be designed and worn. The *sūtradhāra's* costume included a turban *dhōti rudrākṣamāla* and *tuḷasi* beads. Both *śaivism* and *vaiśnavism* were depicted through these beads.

There were thirty two types of ornaments for female roles and ten types for male characters including royal sword and other weapons.

The *Kuchipuḍi* artists performed more than one type of dance drama; they were *Yakṣagāna, vīdināṭakam, pagativēśam* and *kalapam*. The characters and themes of all these forms were portrayed by men wearing appropriate costumes and makeup.

'Ardhanārīśwara' On one side of the body the artist was dressed as śiva and the other half as his consort Parvati. This *vīdhināṭakam* costume was very popular in 1950's.

Āharyam in *kalapams* and dance drama-s

The color combination of makeup costumes in the dance drama were chosen according to the character. The costumes for Lakshmi was Red or Pink, for Parvati- blue, Saraswati- yellow, Rāma- blue, Nārada- orange, Hiraṇyakaśyapu- red. In *gollakalappam* a special cotton sari which is earthy brown is worn by the character *gollabhama-* the village milkmaid, the artist who played the brahmin's role would wear silk *dhōti* or *aṅga vastra*. The artists themselves made their ornaments in wood which was treated in water and cut into required shape. Upon this gold paper was stuck which were called *thalakulu* in different sizes or shapes for the ornaments to shine and glitter.

The most important ornament was the *jaḍa-* braid worn by Satyabhāma, which was adorned with ornaments to represent the entire universe.

The costumes, makeup, ornaments were carried by the dancers' troupe in boxes called *'ganiyam'*.

As the times changed and the performers travelled to towns and the technique of makeup has improved. Professional makeup artists have adapted sophisticated makeup techniques to the needs of the modern day stage and lights.

The *'tera'* or the screen which was used for the entry of the characters is not used in solo repertoire.

Karnataka *Yakṣagāna - Āharya abhinaya*

The *āharya* in *Yakṣagāna* is spectacular. It transports the audience into the fascinating world of Gods and Goddesses. The characters are divided into different types- the *Dhirodhatta nāyaka* (Kṛṣṇa, Rāma and Arjuna), the second type consisting of Indira, Bhīma in his *raudra* form and the third type including hunters, etc. and of course demonical types like Rāvaṇa and Kumbhakaraṇa and special types like the incarnations of Viṣṇu. Other characters like Hanumān, ṛṣī-s, guru-s and women are presented realistically.

The color symbolism in *Yakṣagāna* has its own identity. Pinkish yellow is the basic makeup in *Yakṣagāna* with red, black and white lines drawn on it. Heroes put on this basic makeup on which a variety of designs are drawn to represent different characteristics and moods. The eyes are made-up with eye-black, the lips are colored red, the *tilaka-s* are of various designs, and moustaches and beards are painted directly on to the face. It is said that *Yakṣagāna* has 10 varieties of makeup and an elaborate variety of headgear, costumes and jewellery. The costume consists of loose black pyjama-s with red and yellow checked sari-s used as *dhōtī-s* topped by green, red or black jackets a red *kurta* called *'aṅgi'*, is passed on to the junior most artists after it is used by all the senior artists as per the hierarchy.

The jewellery in Karnataka *Yakṣagāna* consists of ankle bells, breast plates, shoulder ornaments, girdles and belts made out of light wood, brilliantly colored and often inset with mirrors are used. The headgear is fantastic and called *mundale*. The turban is tied in a very complicated fashion, depending on the characters being portrayed.

The ornaments are made by the artisans with a special type of treated wood and the thermocol inset with gold coloured paper and mirrors and beads.

Kuchipuḍi Sātvika Abhinaya

Sātvika Abhinaya deals with the expression with physic states physiologically with emotional conditions resulting in *rasa.*

In *Kuchipuḍi* style the male dancers had to cultivate a great amount of finesse portraying the female characters to evoke the illusion to the spectator that they are watching a female dancer. It is challenging for dancers to impersonate female roles through their male bodies where exaggeration is like thin line bordering on the aesthetics. But now, *Kuchipuḍi* form has seen performing solo repertoires. Not only for dance dramas of *Kuchipuḍi*, but for solo repertoire performed by many female exponents too, *sātvika Abhinaya* remains the soul of a dance performance.

Karnataka *Yakṣagāna Sātvika Abhinaya*

Sātvika Abhinaya is the most important and powerful ingredient of *Yakṣagāna. Sātvika abhinaya* should have the rasa aspect whether it has *vācika* or *aṅgika.* Though the performers are simple village folks they are highly trained dancers who bring out the very soul through their *sātvika abhinaya.*

At the end of this brief comparison of the two styles, it would only be suitable to conclude that these two art forms are similar in many ways and parallel in some ways.